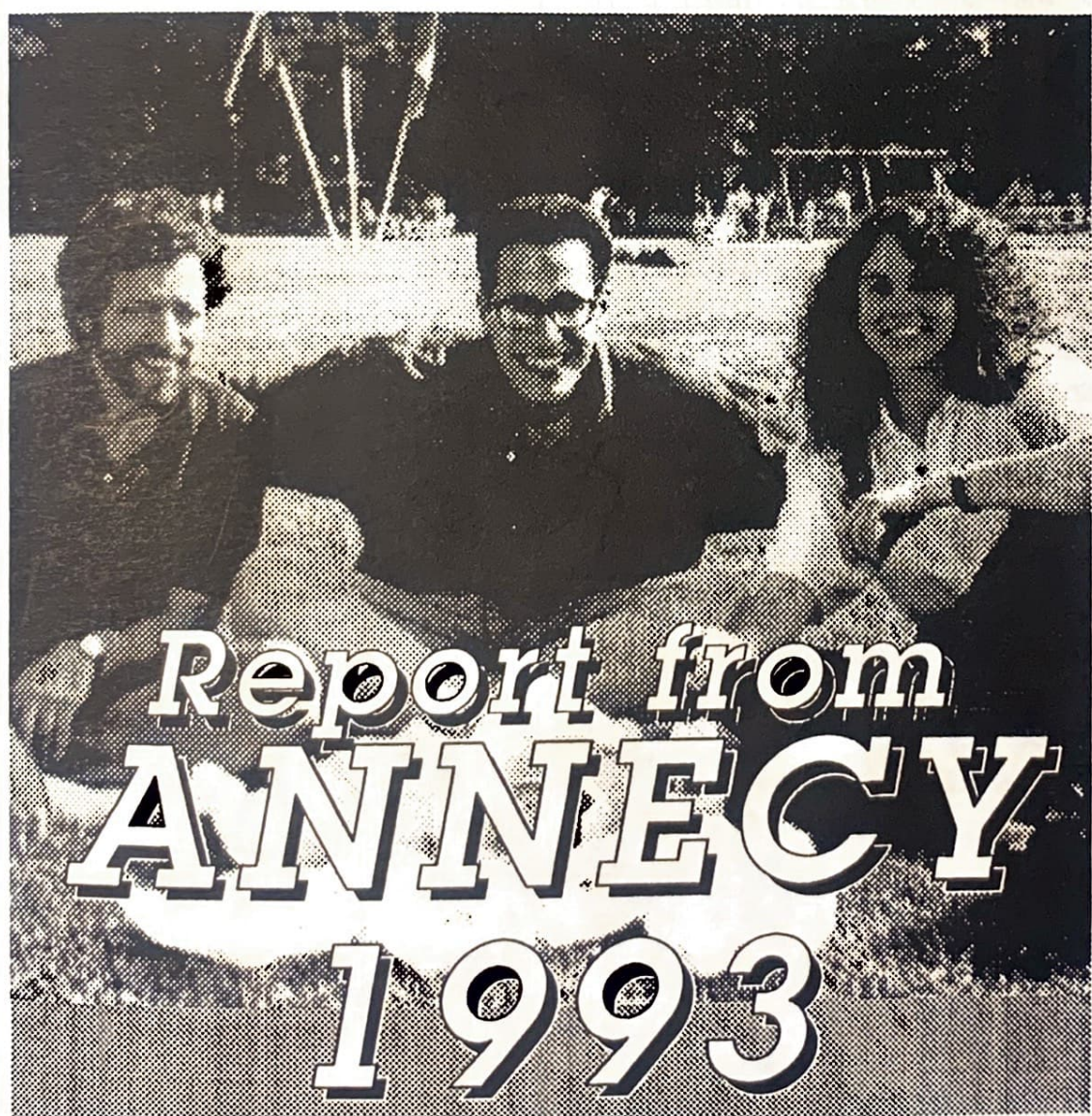


ASIFA EAST

ANIMATOR

A NEWSLETTER OF THE ANIMATED ARTS



Report from
ANNECY
1993

JUNE/JULY 1993

John R. Dilworth

As I was putting together this issue of ANYMATOR I realized that Linda and I appear in the the majority of the photos that accompany the reports from Annecy. To some, this may appear a bit egotistical or a desire to appear popular at a happening event. As I look at it, we appear in so many photos because Annecy is only a location, and we were there, having the bloody time of our lives. To make things happen and have fun while you are doing it, that, to me is life. As I remember Annecy with great fondness so I look back on our year together on The ANYMATOR. It is extremely difficult, and every month I am amazed that we have managed to put the magazine out again. People continue to interest me a great deal. Even when it may appear there is no more to give, there it is. I hope we never run out of the good stuff to give, not to each other, ourselves, nor to those things we hold dear, like the art of animation.

(See you in September)

ASIFA-EAST

The International Animated
Film Society

c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011

A PROGRAM OF

THE NEW YORK

ASIFA EAST
The International
Animated Film Society
(New York Chapter)

A program of the
New York Foundation for the Arts

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FROM OUR GLORIOUS LEADER

My experience with animation festivals had been limited to Ottawa and Los Angeles, until recently, when I embarked on a first-time trip to Annecy, France, for the world's largest animation festival. I've spent the last eight years reading about such exotic festivals as Varna, Zagreb, Hiroshima, and Annecy, and finally, I would be one of the lucky people attending one.

I initially found Annecy a bit overwhelming, as all first timers probably do. The sheer number of programs and retrospectives, combined with the fact that you can't see them all, made it all seem huge and imposing at first. Of course, I had ethnocentrically forgotten that not all filmmakers make their films in English, so the language barrier didn't help ease me into the festival. I am now looking for a good French course — before Annecy 1995. John R. Dilworth, my traveling buddy,

can tell some good stories about what happens to those of us who must travel with phrase books.

On the other hand, Annecy is one of the most beautiful and relaxing places one can go. And you are surrounded by the most talented and accomplished animators. The film competition screenings started out a little unevenly, but got better as the week went on. I did notice that only three American animators got their films into the festival competition, and they were all from California.

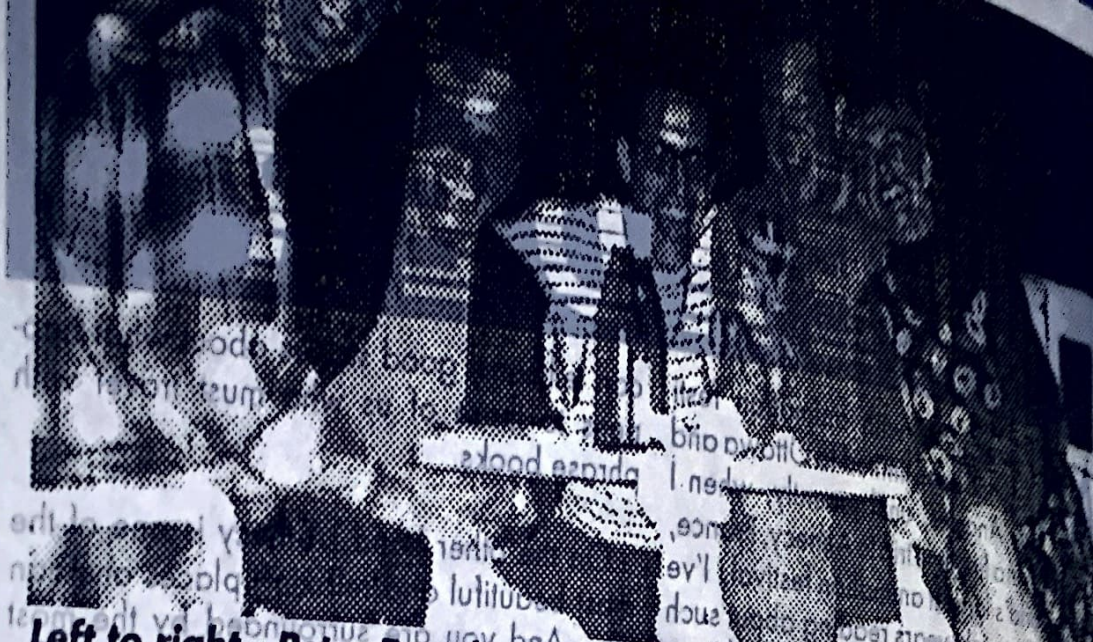
A couple of my Annecy highlights: I got to see some of the actual models from "Creature Comforts." I was closer to Paris than I'd ever been, so I went there (by high speed train) for six hours! The Disney and Playhouse Pictures retrospectives were great. I got to see my name on screen. And the Hiroshima festival

committee threw a party that made me think that if their festival is anything like their party, I should make every effort I can to go next August. All in all, I had a great time, and saw more animation that I have in the rest of my life.



Left to right - (back row) Michael Sporn, Linda Simensky, Paul Gablicki, John R. Dilworth; (front row) Yoji Kuri, Bruno Bozzetto, Terry Thoren

The week-end after I returned from



Left to right - Peter Dougherty, Japhet Ascher, John R. Dilworth, Abby Annecy, and Ava Terkuhle

Annecy, I attended the Ojai (pron. "O-hi" ued.) Animation Festival in Ojai, California, a small resort town near Santa Barbara. This festival is about as opposite from Annecy as possible. Both towns are surrounded by mountains, and the similarities end there. Ojai is an industry festival, presented for the residents of Ojai and the members of the Ojai Film Society. The festival attracts an unusually high number of industry-type presenters from Los Angeles, who are perfectly happy to split from L.A. for a weekend to present their current projects in various stages of completion. It is the only animation festival I've attended where the screenings focus on the producers, who are presented in more primary roles than the directors. In Annecy, of course, producers were relatively ignored and the directors are the stars. (That's fine with me — let's face it, the directors are the artists.)

While in Ojai, though, I saw what Hollywood will be contributing to the world of animation for the next year or so. Not too impressive. "We're Back" from Amblin, and "The Pagemaster" from Hanna Barbera seemed just okay, while "Biker Mice from Mars" was depressing and uninteresting. The pilot I helped produce, "Rocko's Modern Life" went over well, as did Disney's "Nightmare Before Christmas" from Skellington. Previews of as yet unreleased

Simpsons episodes looked promising, and the "Royal Canadian Kilted Yaksmen" episode. Ren & Stimpy had the crowd singing along. I also enjoyed the clips from the new Warner Bros. show, "Animaniacs." All in all, though, after two weeks of watching new animation, I feel concerned. The best shorts at Annecy seemed to be done by the most established animators. One of the French Ministers of Culture even requested that the films in Annecy 95 be more challenging. The clips I saw in Ojai showed very little innovation, for the most part. Which leads me to the question: Where has creativity gone, and what can we do about it in New York?

Angst-ridden European animators and conservative career-motivated industry executives in Hollywood are obviously interested in making other points. We in the Northeast must remind ourselves of the following: Innovation in animation generally starts in independent film and commercials. These are the two areas we cover in New York. Those of you who work in advertising or do work for ad agencies must continue to be innovative, with the hope of influencing the industry and inspiring more innovative animation. Those of you who have the ability to make animated films should do them. We can have an effect on the creativity in the industry, and we must remember that we can have influence if we want it.

The question then becomes, how can ASIFA-East help?

- We're building up a bank of names of animators for referrals in New York. Information about this will follow.

- ASIFA International is working on an International Employment Databank (pg. 15).

- Thanks to Margaret Frey and other newsletter contributors, we have been able to provide more information about grants and film funding.

- Circulating reels of festival winners to other ASIFA chapters have generated many phone calls from producers sometimes interested in hiring winning directors.

- Through this newsletter, we are able to keep open the dialogue on crucial topics affecting our industry.

- We expect that the international newsletter will return soon, under a new publisher in Prague.

- We hope to create more of a mentor/student relationship for students and young animators with established animators. At the very least, we'd like to create a situation at screenings where aspiring animators or students can get advice on the industry.

Please remember, though, that ASIFA is an all-volunteer association, and not a business. Those of us on the board are working as hard

as we can in our five minutes of spare time a week. Of course, we greatly encourage any of you who have any interest to join the executive board — you need not be a famous animator, or even work in the industry! Just call me and let me know that you are interested, and I'll give you the secret password for access to our board meetings, which are held at Buzzco once a month. Also, feel free to call me if you have ideas for the ASIFA screenings or programs.

I'd like to thank all the people who have helped out so much this past year, working on the board, or putting together screenings, or just calling with ideas or input. A special thanks to John R. Dilworth and Margaret Frey for a fabulous job on ANYMATOR — this newsletter gets rave reviews all over the world, as I learned in Annecy. Also, thanks to Tissa David, David Ehrlich, Candy Kugel and Buzzco, Steve Dovas, Bill Lorenzo, Michael Sporn, and other board members, who have all gone above and beyond the call of duty this year.

Have a good summer!

Linda Simensky

President, ASIFA-East



Left to right - John R. Dilworth, Peter Chung, Prudence Fenton, Michael Sporn, Linda Simensky (front) John Payson



Shuddering terror grips a city... Shrieks of fleeing millions rise to the ears of a towering monster... Kong, King of an ancient world, comes to destroy our world—all but that soft white female thing he holds like a fluttering bird... The arch-wonder of modern times

KING KONG



RKO Radio Picture from an idea by MURRIAN C. COOPER and EDGAR WALLACE
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 Elevators to Mezzanine—Shocking Formid

**RADIO CITY
 MUSIC HALL**

**RADIO CITY
 NEW ROXY**

49th STREET and 6th AVENUE

60th ANNIVERSARY FOR THE EIGHTH WONDER OF THE WORLD

Some film critics consider KING KONG one of the 50 best films ever made. Some say it is one of the 10 best. And even others, one of the five best films of all time. How many films can claim such praise? How many animated films, better yet, STOP MOTION animated films, can claim such praise?

KING KONG was the crowning achievement of Willis O'Brien, stop-motion animation pioneer and special effects expert. O'Brien's career had many critical successes (THE LOST WORLD; KING KONG; 1950 Special Effects Oscar for MIGHTY JOE YOUNG) and just as many personal tragedies and professional disappointments. After making his first film in San Francisco in 1915, O'Brien began his animation career at the Bronx, NY Edison Studios in 1916. He made novelty shorts for the Edison compilation programs featuring stop-motion animation and utilizing a caveman or prehistoric setting built around basically domestic comedy situations. Only a handful of these films survive today.

O'Brien worked on various projects during the 1920's, most notably THE LOST WORLD (1925). Based on the Arthur Conan Doyle novel, it was received by the press and public with much acclaim. O'Brien improved on his early Edison work, and began combining animation with live actors.

But prehistoric films or dinosaur movies were not common. It was almost a decade later in 1933 when KING KONG burst upon the screen. It was treated as a first-rate action/adventure film. Add to that the timeless beauty and the beast plot theme and the emergence of a national symbol: the Empire State Building (which was not yet two years old when KONG was released in March 1933) and we have a work that over the years has crossed the boundary past film classic into folklore.

KING KONG is a powerful film. It contains one of the first original film music scores. Early sound films featured little music, or scores that were musical pastiches like silent film accompaniment. But for KONG Max Steiner composed an original score for full orchestra and conducted the recording sessions as he would do for the rest of his career. Many years later, Oscar Levant, pianist, film personality, and musical raconteur, said he considered Steiner's score for KONG the standard by which all film scores be judged.



Original ad for simultaneous New York Premiere of **KING KONG**
at Radio City Music Hall and New Roxy Theatres.
March 2, 1933. New York Times.

O'Brien's animation and effects work on KING KONG are revered by animation experts. The "Composite Shot" that he developed permitted the seamless combination of elements of table-top animation photography, glass painting, rear projection and optical printing. It was a formula on which Ray Harryhausen would develop his own animation techniques, and the same composite concept that allowed him to make STAR WARS and so on, to capitalize on and expand with new technology. The direction of Skull Island was inspired by the detailed engravings of Gustav Doré. There were advancements in model construction, and O'Brien's work as chief stop-motion animator also played an important role in the success of bringing KONG to life with a personality. After the success of KONG in 1933 it would not be until Disney's earliest cartoon features (SNOW WHITE '38; PINOCCHIO '40; and BAMBIE '42) that an animated character would have such a strong emotional hold on an audience. In later years O'Brien would only animate token scenes, so busy was he with the actual planning and supervision of special effects and effects teams.

Since these stop-motion pictures took so long to produce and were in pre-production for months or as much as a year or more, they were subject to changes in studio management, taste, style, budget, and even outside elements like war. Therefore, many projects begun by O'Brien were never realized. Some cancelled projects include:

- 1) **ATLANTIS** (1926)-involved a vast, underground empire, the Atlantians, an emperor, monarch, sea monsters and prehistoric mammals.
- 2) **FRANKENSTEIN** (1928)-concept of adapting the novel using animated actor scenes of the monster that would prove impossible for an actor or stuntman. Production begun at First National and stopped in 3 months.
- 3) **CREATION** (1930)-a shipwrecked crew find themselves on an island with prehistoric animals. Producer/Director Merian C. Cooper saw O'Brien's test reel for CREATION and that project was combined with Cooper's idea for an ape movie. Many plot elements and prehistoric sequences planned for CREATION were brought to KONG.
- 4) **WAR EAGLES** (1938-39)-based on an original story by Merian C. Cooper concerned a lost race of Vikings who ride prehistoric snow eagles, battle dinosaurs and in the finale fly to New York City and help modern U.S. civilization defend itself against an aerial attack over NYC. Actually in production, with a 400' test reel completed before shutdown. For MGM.
- 5) **GWANGI** (1941)-cowboys discover prehistoric beasts in a remote corner of Grand Canyon. To be made for RKO; cancelled in pre-production. After O'Brien's death, Ray Harryhausen made VALLEY OF THE GWANGI based on O'Brien's concept art.
- 6) **JOE MEETS TARZAN** (1949)-to be the sequel to MIGHTY JOE YOUNG. It progressed past the script stage.

7) **VALLEY OF THE MIST** (1949-50)-concept involved a little Mexican boy Emilio and his pet bull, Indians and a hidden, mist-filled valley inhabited by prehistoric creatures. Finale would take place inside a bullfighting arena. To be shot in Technicolor with O'Brien as effects co-ordinator and Ray Harryhausen as first animator.

8) **FOOD OF THE GODS** (1950)-to be based on the H.G. Wells novel about a substance causing things to grow to tremendous proportions. Animation sequences planned.

9) **KING KONG VS FRANKENSTEIN** (1961)-a descendant of Dr. Frankenstein creates a giant, new monster. Meanwhile an expedition travels to Skull Island to capture Kong. The two monsters unknowingly end up in San Francisco at the same time and in the finale a battle takes place in an outdoor stadium. Also known as **KING KONG VS PROMETHEUS**.

SUGGESTED READING

THE MAKING OF KING KONG by Orville Goldner and G.E. Turner
A.S.Barnes/Tantivy Press 1975 271 p. • Ballantine Paperback edition 1976
Written by 2 members of the effects team that worked on KONG. They were there.
The definitive volume on this film.

THE GIRL IN THE HAIRY PAW edited by Ronald Gottesman and Harry Geduld
Avon/Flare 1976 233 p.
An anthology of articles about the film and its makers, including Willis O'Brien's article "Miniature Effects Shots" from International Photographer, April 1933.

CINEFEX #7 Jan. 1982 issue. 72 p.
Don Shay's expanded article on the career of Willis O'Brien. Essential reading. Copies of this magazine can be found at comics and specialty shops. Look for back issues (Original article appeared in FOCUS ON FILM #16, Autumn '73, British publication; 31 p. special feature "Willis O'Brien: Creator of the Impossible" by Don Shay)

CLOSE-UP #3 1977 Special KING KONG issue.
Close-Up was a magazine on stop-motion animation published by David Prestone that lasted 3 issues.

Bill Lorenzo

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PETER LORD (GREAT
BRITAN)

★ ARTISTIC QUALITY
"SCREEN PLAY"
BARRY PURVES (GREAT
BRITAN)

★ COMPUTER GENERATED
"GAS PLANET"
ERIC DARNELL (USA)

★ BEST FEATURE FILM
"KURUNAI NO BUTA"
HAYAO MIYAZAKI (JAPAN)

★ SPECIAL JURY PRIZE
"THE VILLAGE"
MARK BAKER (GREAT
BRITAN)

★ FICTION CATEGORY
BEST SHORT FILM
"THE DREAM OF A
RIDICULOUS MAN"
ALEXANDER PETROV
(RUSSIA)

★ AND ★
"THE SANDMAN"
COLIN, BATTY, PAUL
BERRY & IAN MACKINNON
(GREAT BRITAN)

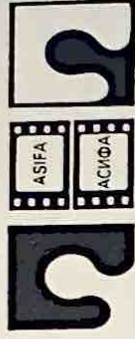
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English

Journal

International Animated Film Association
Association Internationale du Film D'Animation

Международная Ассоциация Мультипликационного Кино



ASIFA EMPLOYMENT DATABANK

INTRODUCTION:

Because of the increasing need for more effective hiring of animation workers by studios throughout the world, ASIFA has initiated an Employment Databank in Prague, directed by Jiri Kubicek, President of ASIFA - Czechia.

Participation in the program is open to studios and individuals throughout the world, and costs have been set at a minimum, to permit equitable use by ASIFA members at all economic levels. Our program is designed to facilitate only the initial contact between employer and potential employee.

COLLECTION AND INPUT OF DATA

Studios and individuals should fill out questionnaires, and send them directly to the Prague Databank. At no cost to the individual ASIFA member, data will be placed into the computer files and cross-referenced. Non-members, whether studios or individuals, will pay an annual fee of US\$10.

RETRIEVAL OF DATA BY POTENTIAL EMPLOYERS

Any studio or producer seeking free-lance or permanent workers or a sub-contracted studio, will pay an initial fee of US\$100 to access the files. They will fill out a questionnaire and will be sent in return a simple list of 15 names that generally fit

questionnaire will be sent, in return, a simple list of 13-20 names that generally fit their needs. The potential employer may then request files for any of the names from the initial list. The charge would be US\$10 for each file. Studios and producers will contact potential employees independently of ASIFA.

RETRIEVAL OF DATA BY POTENTIAL EMPLOYEES

Any animation worker seeking to actively solicit potential employers, will pay an initial fee (\$5/ members and \$50/ non-members) to access the files. They will fill out a questionnaire specifying the type of company for which they wish to work and will be sent a simple list of the names and addresses of appropriate employers. The potential employee may then request full files for any of the names from the initial list. For each file, the charge would be \$3/ members and \$10/ non-members.

- * Immediate retrieval via Fax will be available for an additional fee of \$3/ page (Europe) and \$5/ page (all other areas).
- * Changes in address / telephone / Fax will be made immediately upon notification.
- * All files may be updated semi-annually, regarding education and work history.

Jiri Kubicek, ASIFA Employment Databank,
Strekovska 1342,
18200 Praha 8, Czechia
Tel: 42-2-858 3203. Fax: 42-2-644-5222

Additional information

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MINISTRY OF
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ASIFA PRIZE
YOJI KURI, FOR THE
ENTIRE BODY FO HIS
WORK

AUDIENCE PRIZE
"ADAM"
PETER LORD
(GREAT BRITAN)

The Best Hair in Annecy

by John Schnall

Some of the best hair in the world assembled at Annecy this year. The films paled in comparison.

Actually, the films didn't pale, they assaulted. The competition and screenings were so packed with films, sometimes rather carelessly programmed, that the overall effect was almost painful. I've been going to these international festivals for about three years now, and I'm used to being occasionally overwhelmed by the sheer number of films presented, but this was different. And then there's the panoramas, and the television competition, and the retrospectives....maybe I'll stay in the park and watch the hair go by.

So what was so different about this festival? I think it's us, my filmmaker friends. All of us, around the world. We're starting to slip.

Three years ago, my first international festival was a hair-raising experience. Channel 4 in England just started funding some of the best films around. They took chances. They had a wonderful narrative sense melded with technical virtuosity. The Aardman films. "The Hill Farm." Joanna Quinn's style. Candy Guard's narratives. "Deadsy" and "The Door." The work of Nick Park. But over the last few years, as the



films we see get more technically amazing, the narratives are losing steam and the risks films take are getting more and more tame. Even the latest Aardman film, "Adam", is a technically perfect cheap-laff.

Sure, I'm generalizing, and being unfair to some excellent films in the process (a long, operatic film about a half-human half-fish woman and a hinged wooden man come to mind...) But as a trend, it's there and very disturbing.

Speaking of Nick Park, he just finished a new film, only days before the festival. It was premiered in an outdoor screening at the park where the haircuts gather. It was everyone's favorite film in the festival, even though it was finished too late to be in the festival. It's called "The Wrong Trousers" and it was a wonder-

ful exception to the trend. The technique was at an all time high, but was completely subservient to narrative and character. The humorous yet Hitchcockian story was perfect. The direction was perfect. The character animation was perfect—you had to constantly remind yourself you were watching clay animation. You can fault Nick's work for being too perfect (yes, I heard this argument from a brilliant animator, who I discounted because of his uninteresting haircut), but in the end, he's the best filmmaker represented at Annecy, and we all hang our heads in shame and awe.

About two days into the trip, on an MTV-sponsored boat ride, I saw a strong contender for the best haircut of Annecy. It was located on the head of british animator who I think was named Chris—close cropped in places, then sud-

denly long and floppy. You never knew which direction the hair would proceed next. I wish more films surprised me with their direction. Oh, there were some standouts. "The Stain", "Kings of Siam", films which refuse to fit anyone's expectations. But these films have been around for a while, and received strangely lackluster responses. Has the audience lost interest in content? We need to keep innovating, and to care about what we're making films about. Far too many films are being made because people have achieved funding rather than because we have something to say.

We need to work on design, too. Balance, form....think of Chris' hair.

If only films were as well designed. Finally, Michael Sporn spotted the

continued on page 14



Left to right - Linda Simensky, Margot McDonough, John R. Dilworth, Catherine Winder

ANOTHER LOOK AT ANNECY

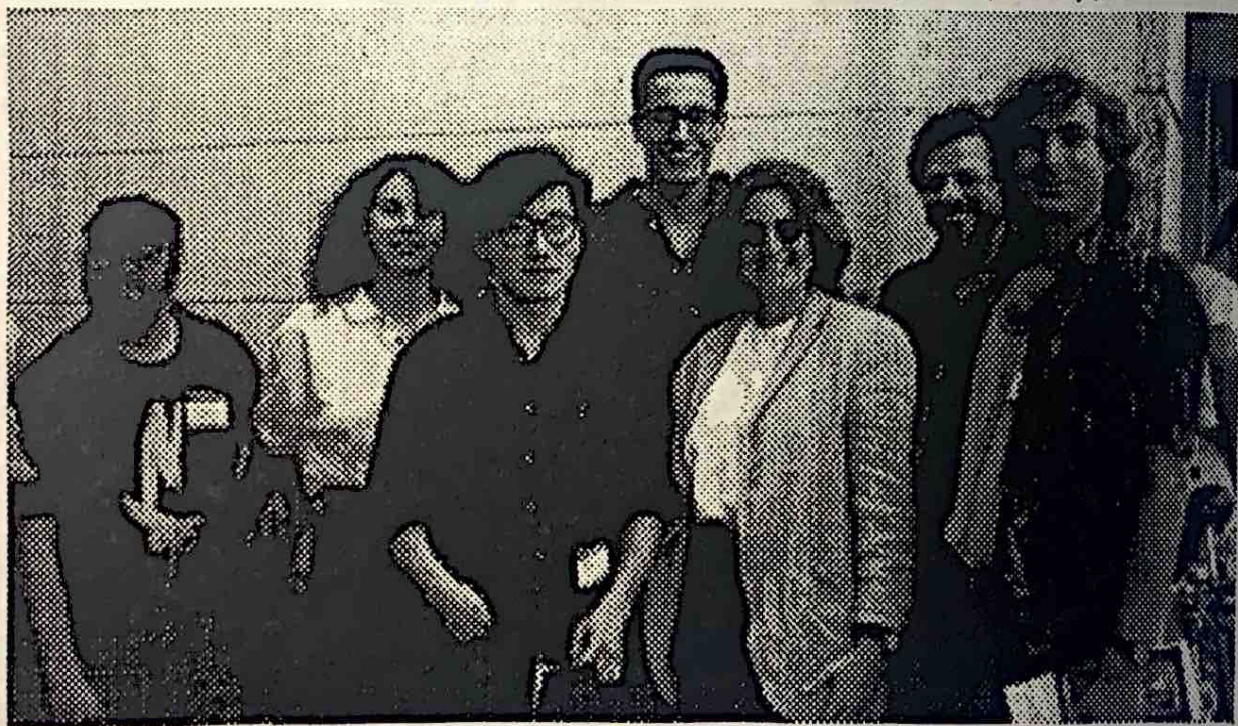
by Michael Sporn

The ANNECY animation festival came as a mild surprise. This was the fourth ANNECY festival I've attended and found that in the past six years, since my last visit, the festival has grown to enormous proportions. More films played more often in more places. It was impossible to see everything even if one wanted to. Though every program was repeated at least once, there was just too much to see. As complaints go, that's certainly a positive one to make. This is how animation festivals should be run. In the past, I've commented on how few of the films were selected for screenings at animation festivals; ANNECY answered my complaint. Every film entered was available for screening, if only

on a video monitor. You had access to a monitor and were given the opportunity to view it just by asking for the title.

My biggest complaint with the festival had to do with communication prior to my arriving. We exchanged many faxes, but even at the last minute they didn't seem to understand that I was going to attend the festival. Thank heavens I booked my own room or I might've been off in the hinterlands. There were no problems once I was in Annecy, as a matter of fact, the festival staff couldn't have been more helpful or courteous.

I arrived, as I told them many times in advance, one day after the start of the festival. It was disappointing to find out that my film (Monty) had been



Left to right - (back row) Tom Knot, Linda Simensky, John R. Dilworth, Michael Sporn (front row) Peter Chung, Prudence Fenton, John Hayes

screened the night before I'd arrived. (I wondered why I didn't know this given the overabundance of crossed faxes between us).

It was the first film on the first program. To make matters worse, the soundtrack (so I was told, I never did get to see my film) had problems, and the picture was scratched. Odd, since we screened the brand new print when it left my studio, and it sparkled. Perhaps when they added subtitles, they duped the print and made a bad track. Perhaps it was the projectionist. Whatever the reason, numerous reports of the screening haunted me. It seems the sound was muffled, images were washed out and giant hairs filled the frame. It got so that I didn't want to see the film.

But I didn't go to ANNECY to see my film. I went to see others and to meet other animators. In this it was an overwhelming success. I didn't think Frederick Back's film was the best in the show, but I understood the judge's selection. I did think that Mark Baker, who several year ago had made "The Hill Farm", had returned with an even better film, "The Village". This is the one to look for. The story is magnificent, the animation is superb, and the graphics are beautiful in their simplicity. This, for me, was the only film that made me want to rush back to the drawing table. The British took most of the honors, and they deserved them. Their films were far and away the most professional and the most entertaining.

The ANNECY festival was for me a resounding smash, and I wondered why I hadn't been there in the past six years. Just to sit around the lake with the alps staring back at me! As a matter of fact, what am I doing back in New York?

The Best Hair in Annecy

continued from page 12

best hair of Annecy '93. Shaved in most places, but with a neon orange stubble. Huge tufts of orange hair, sprouting out in three distinct directions. Sort of a revisionist Bozo the Clown. This anonymous cinephile's hair expressed so poignantly what else was lacking in many films: good, old-fashioned humor. Case in point: "Loves Me, Loves Me Not". The film, featuring a clay man (Aardman, again) pulling pedals(sic) off a daisy with alternating good and bad results, was beautifully animated and technically incredible, but strangely unsatisfying. The humor would have worked wonderfully if the simple story was presented simply, but the technical virtuosity of the animator kept interfering. The film became an exercise in technical accomplishment, often at the expense of the film's effect (for instance, the interaction between the man and the daisy being plucked, humorously presented at first, is completely dropped as the animator finds a new direction to "wow" us with his skill). If only the filmmaker had learned the lesson of the best haircut of Annecy: sometimes it's the stubble that makes it all work.

• • NEWS • •

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ASIFA-East member EMILY HUBLEY

had her film "ENOUGH" screened at "The New Jersey Area Guest Filmmaker Showcase" on June 18th. Ms. Hubley was on hand to answer questions about the film which has been called: "An enchanting fable of the late 20th Century. So true it's funny, and so funny it's revolutionary." For information on future Guest Filmmaker Showcases: 201/200-2043 or 201/736-0550.

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ASIFA-SF has been commissioned by San Francisco television station KQED to compile a program of ASIFA-SF films to be shown on a 60 to 90 minute KQED presentation.

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ANIMATION JOURNAL is the only scholarly journal devoted to animation, with research representing the diversity of its production techniques and national origins. Published bi-annually, the next issue will be available in the fall. For subscription information, contact:

Maureen Furniss/AJ Press Animation Journal
2011 Kingsboro Circle Tustin, CA 92680-6733.

"ABEL" at the museum



August 17 through September 29th, The Museum of Broadcasting will screen MICHAEL SPORN'S film, "ABEL'S ISLAND". Also on the program will be an episode of the original "MIGHTY MOUSE" CBS television series. (This is not the recent Bakshi one, this is the TERRYTOON'S series.) The films will be screened daily at 1 pm.

Another new magazine is on the shelves, **"WILD CARTOON KINGDOM"**

The first issue contains "Cel Out - The Plot to Kill Cartoons", A purportedly first-hand account of the REN & STIMPY controversy. "Japanmania", "Batman Re-Animated", "Saturday Morning Fever Strikes Again!", games and reviews. Available at newsstands for \$3.95. Or write: Wild Cartoon Kingdom, 9171 Wilshire Blvd., Suite 300, Beverly Hills 90210...

"THE REVELATIONS OF DR. PURCELL - Stories From the Life of a Psychotherapist" a new book by JUANA CULHANE (wife of animator SHAMUS CULHANE) consists of nine psychological horror tales featuring Dr. Purcell, a psychotherapist intent on unraveling mysteries of the psyche.

Available for **\$9.95** (plus \$2.00 postage),

University Edition, Inc.,

59 Oaklane, Spring Valley, Huntington, WV 25704.

FROM OUR GLORIOUS LEADER

My experience with animation festivals had been limited to Ottawa and Los Angeles, until recently, when I embarked on a first-time trip to Annecy, France, for the world's largest animation festival. I've spent the last eight years reading about such exotic festivals as Varna, Zagreb, Hiroshima, and Annecy, and finally, I would be one of the lucky people attending one.

I initially found Annecy a bit overwhelming, as all first timers probably do. The sheer number of programs and retrospectives, combined with the fact that you can't see them all, made it all seem huge and imposing at first. Of course, I had ethnocentrically forgotten that not all filmmakers make their films in English, so the language barrier didn't help ease me into the festival. I am now looking for a good French course — before Annecy 1995. John R. Dilworth, my traveling buddy,

can tell some good stories about what happens to those of us who must travel with phrase books.

On the other hand, Annecy is one of the most beautiful and relaxing places one can go. And you are surrounded by the most talented and accomplished animators. The film competition screenings started out a little unevenly, but got better as the week went on. I did notice that only three American animators got their films into the festival competition, and they were all from California.

A couple of my Annecy highlights: I got to see some of the actual models from "Creature Comforts." I was closer to Paris than I'd ever been, so I went there (by high speed train) for six hours! The Disney and Playhouse Pictures retrospectives were great. I got to see my name on screen. And the Hiroshima festival

committee threw a party that made me think that if their festival is anything like their party, I should make every effort I can to go next August. All in all, I had a great time, and saw more animation that I have in the rest of my life.



Left to right - (back row) Michael Sporn, Linda Simensky, Paul Gablicki, John R. Dilworth; (front row) Yoji Kuri, Bruno Bozzetto, Terry Thoren

The weekend after I returned from

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